

1447

THE

WALTER H. JESSOP

COLLECTION OF

LITHOGRAPHS

BY

WHISTLER



TO BE SOLD BY AUCTION, AT EIGHT-FIFTEEN,  
THURSDAY EVENING, NOVEMBER TWENTIETH,  
AT THE ANDERSON GALLERIES

1919

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SALE NUMBER 1447  
ON PUBLIC EXHIBITION FROM NOVEMBER THIRTEENTH

THE

WALTER H. JESSOP

COLLECTION OF

LITHOGRAPHS

BY

WHISTLER

SMITHSONIAN  
INSTITUTION

967



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for each session of the sale*

### The Anderson Galleries Incorporated

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

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Catalogues on request.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN



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no. 1447

## A LETTER FROM JOSEPH PENNELL \*

AUGUST 6TH, 1919.

DEAR MR. KENNERLEY:

You asked for some facts about the Jessop Collection of Whistler Lithographs. As I knew Whistler, knew Doctor Jessop and knew his Collection, I am glad to tell you what I know.

I believe that this Collection of Whistler Lithographs is not only the last important one, but the most important one, which has ever come up at public auction. So important is the Collection that after Doctor Jessop's death, when I was consulted, after it had been sent to Christie's and catalogued in 1917, I recommended that it be removed from sale and that it should be sent, in the hope that it might be acquired by some museum, to this country, as the Print Galleries of Europe bought nothing during the War. None of them, not even the British Museum, to which Thomas Way presented his collection—and "Collection" is the right word—contains so many fine, so many signed proofs as this. Mr. Freer may have as many signed proofs, but I know nothing of his prints, have never been allowed to see them. But as he has given them to the Nation, and built a gallery in which they will find a place at Washington, the public, through his generosity, will shortly have access to them. The Brooklyn Museum, which acquired the Canfield Collection, has the finest accessible set in this country, many of which were chosen for Canfield by Whistler. The Chicago Art Institute also has most of the prints.

The Collection was withdrawn from Christie's, at my suggestion, and has after two years and more come here, as I wished it should.

Few people—save the right people—know of its existence. Few people, save pupils and patients, knew Doctor Jessop, the eminent

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\* When I received from London the late Doctor Jessop's Collection of Whistler Lithographs to be sold by auction, I naturally mentioned the fact to my friend Mr. Joseph Pennell, and to my grateful surprise he generously offered to go over the collection and give me some notes for the catalogue. I feel very grateful to Mr. Pennell for enabling me to issue an auction sale catalogue that is at the same time a valuable contribution to Whistler bibliography.

oculist; but for years he had been collecting quietly, choosing prints not because of their rarity only, but because of their beauty, changing his good proofs for better ones, rarer ones, until his Collection, to those who knew it, became as near perfect as he could make it. Not for Doctor Jessop were unsigned proofs, either by Way or reprints by Goulding, or proofs about which there was any sort of doubt of any kind. And he loved to show it not only in his own house to his friends but to show it publicly in public institutions where he knew the proofs would be appreciated. On more than one occasion The International Society of Sculptors, Painters and Gravers (Whistler's Society) exhibited selections from it. He loved to discuss it in the smoking room of The Reform and the gallery of The Burlington. It contained among other proofs the early Lithotints, the numerous Portraits dating from the very beginning, including my own and ending with members of his family, while there was a most complete set of the Luxembourg and the Lyme Regis Series, the Paris Shops, the Savoy Series, and the last and most important, the Lithotint of the Thames. There are two or three of the color prints: "Draped Figure Reclining" and "The Yellow House, Lannion," intended for the never issued Songs on Stone, in color, never issued because the printer and stones vanished one morning from Paris, and also because over most of the few proofs Whistler upset an ink bottle, "So unlike me," as he said. But Doctor Jessop found these two: "Draped Figure Reclining," No. 156, and "The Yellow House," No. 101. The reason why so few were printed was because lithography was not popular, not collected, twenty-five years ago. Whistler tried at that time to make first the people, then the same collectors who collected his etchings, collect his lithographs—and they would not. Now we have changed all that, and Lithography is regarded as important as any other of the Graphic Arts. And these proofs are now sought for by the many as they, when made, were treasured by the few. Doctor Jessop was one of the few, and the many fine proofs in this fine collection are evidence of his foresight and fine appreciation, by which those who may be fortunate enough to secure any of them will profit. For they are genuine and the finest examples that Doctor Jessop could, during the years of his collecting, secure.

Yours truly,

JOSEPH PENNELL

THE WALTER H. JESSOP COLLECTION  
OF  
WHISTLER LITHOGRAPHS

WITH NOTES BY  
JOSEPH PENNELL

The descriptions in this Catalogue are taken from the second edition of the Catalogue compiled by Thomas R. Way. The numbers in brackets are those of the Way Catalogue.

Measurements are given in inches. Sig: denotes that the drawing is signed with the well-known butterfly. P. followed by a number, indicates how many proofs were printed by T. Way.

The notes by Mr. Pennell are printed in *italic*.

- ✓ 1 STUDY. [1] Figure of lady, standing, facing to right, holding the train of her dress, and wearing dark hat trimmed with flowers. Drawing erased.  
H. 10¾, W. 6. P. 8. 1878  
*¶ The proofs up to and including No. 7 were drawn by Whistler on stone. The stones, barrows and men to tote them were supplied Whistler by Way. These and I think No. 125 are among the very few lithographs which Whistler drew on stone, the rest all being made on paper and transferred.—J. P.*
- ✓ 2 STUDY. [2] Female figure wearing dark dress, seated in an armchair, profile facing to right, reading book. Drawing erased. A Lithotint.  
H. 10, W. 9¼. P. 12. Sig: 1878
- ✓ 3 STUDY. [3] Female figure wearing a light dress, seated in armchair, facing front; left hand raised to the head, right hand on arm of chair; erroneously supposed to be a portrait of Mme. Sara Bernhardt. Drawing erased.  
H. 10½, W. 8. P. 12. Sig: 1878



- ✓ 4 LIMEHOUSE. [4] The centre and right filled with a group of old buildings, and close in front of them a ship is being tarred, the masts rising above the roofs; on the left a low shed, above which rises the rigging of a three-master, against a cloudy sky. Across the middle of the picture a long barge in which a man and woman are standing. In front, water with reflections. The whole very rich in tone. Drawn at Limehouse on the stone direct. Drawing erased. A Lithotint. Second state. Published in "Notes."

H.  $6\frac{3}{4}$ , W.  $10\frac{3}{8}$ . P. 35.

Sig: 1878

"The first state, of which a few copies only were printed, is very dull and uninteresting in effect" T. R. Way.

- ✓ 5 NOCTURNE. [5] The river at Battersea. In the centre three tall chimneys, on the right of them a large factory with clock tower, on the left a church spire, and beyond, the distant shores of the river. A group of steamboats anchored for the night lie in the middle of the river, two of them blowing off steam which rises against the dark buildings, whilst the smooth surface of the water reflects their lights and smoke stacks. In the foreground a dark barge with a man standing on board. Drawing erased. A Lithotint. Printed in blue. Published in "Notes."

H.  $6\frac{3}{4}$ , W.  $10\frac{1}{8}$ . P. 100.

Sig: 1878

- ✓ 6 THE TOILET. [6] Lady standing, three-quarters back view, head profile to the left. The left arm raised, holding fan, a large train to the dress sweeping across the print. A light figure on a dark background, drawn for "Piccadilly," and published in July, 1878. Drawing erased. A Lithotint. Published in "Piccadilly."

120  
H.  $10\frac{1}{8}$ , W.  $6\frac{1}{2}$ .

Sig: 1878

- ✓ 7 EARLY MORNING. [7] The river at Battersea, very delicate. In the distance a bridge crossing the river. On the left a white house; on the right a group of buildings with church spire rising above; next, a large white building and three tall chimneys, and further to the right another factory with tower. In front of them a group of barges. In the foreground other suggestions of barges, and two men leaning on a bar, one with



white coat. Drawn for "Piccadilly" on the same stone as No. 6, and printed, but never published. Drawing erased. A Litho-tint.

H.  $6\frac{1}{2}$ , W.  $10\frac{1}{4}$ .

Sig: 1878

- ✓ 8 EARLY MORNING. [7] Another copy.
380.  
?  
✓ 9 EARLY MORNING. [7A] The first state, of which about twelve copies were printed, is so dark as to represent a time before dawn. The broad washes of ink laid on the prepared tint are seen to have run together in places, and to have lost the drawing, especially over the distant bridge. There is hardly any indication of scraping. The artist then took the stone in hand, and by two further states he scraped away the unnecessary darks and recovered the drawing; after each scraping the subject was further lightened by re-etching until the perfect silvery quality was attained. Only two or three proofs of these states were pulled, and directly it was complete the stone was put in the machine, the early copies from which are the most perfect of all, such as he exhibited at the Fine Art Society's Gallery in 1895. After a considerable number had been pulled, the old work began to come back, so once more the drawing was scraped and etched, but this last state appears clean and wanting in mystery. As the Early Morning was not published in "Piccadilly," about fifty copies were chosen, and the rest destroyed.

- ✓ 10 THE BROAD BRIDGE. [8] Three wooden piers of old "Battersea" Bridge, seen from the river at low tide, the under part of the bridge crossing the top of the drawing. Through the opening is seen, in the distance, the Suspension Bridge and the Embankment; and through the right, old Chelsea Church tower. In the foreground, a man is rowing a boat. Drawn for and published in "Piccadilly." There are a few very fine proofs on Japanese paper mounted. Drawing erased. A Litho-tint. Published in "Piccadilly."

H.  $7\frac{1}{4}$ , W. 11. P. 12.

Sig: 1878

¶ *Way pulled a number of prints of this at the Art Workers Guild, London, during a lecture on Whistler, and the members cared so little for them there were many of them thrown away.*  
—J. P.

- ✓ 11 THE TALL BRIDGE. [9] Two piers of the same bridge as No. 8, seem from the river level at a lower state of the tide. The bridge with its railings crosses the top of the picture, with groups of figures passing along. Between the piers on a very low horizon are distant buildings with tall chimneys. In front, the water with reflections of the piers. Drawn for "Piccadilly" on the same stone as No. 8, but, although printed, not published and, as with the preceding, only a very few fine proofs, on Japanese paper mounted. A Lithotint.  
H.  $10\frac{7}{8}$ , W.  $7\frac{1}{8}$ . P. 12. Sig: 1878  
¶ *This is a fine proof.—J. P.*
- ✓ 12 GAYETY STAGE DOOR. [10] A dark doorway with a group of figures in front, above the door a gas-lamp in an arch. On the right a row of advertisement boards with window over them. A man seated on the left, and several figures standing on the right of the door. In the foreground a horse and trap. Drawing erased. Published in "Notes."  
H.  $4\frac{7}{8}$ , W.  $7\frac{5}{8}$ . P. 100. Sig: 1879  
¶ *Drawn from a window in Way's printing office.—J. P.*
- ✓ 13 VICTORIA CLUB. [11] A drawing of the corner of the building in Wellington Street. In the centre, an ornamental window elaborately drawn, with suggestions of the door on the left, and two windows on the right, and of several windows on the floor above. About a dozen figures grouped in front of the building. Drawing erased. Published in "Notes." P. 100.  
H. 8, W.  $5\frac{3}{8}$ . P. 100. Sig: 1879  
One of thirty signed proofs.  
¶ *Drawn from Way's office.—J. P.*
- ✓ 14 OLD BATTERSEA BRIDGE. [12] Seen at very high tide. The bridge crosses the drawing, with many figures passing over, and two men leaning on the railings. Three piers are shown, and between them is seen in the distance the Suspension Bridge and the tower of Chelsea Church, with groups of barges and steamers. In front, reflections on the very light water. Published in "Notes."  
H.  $5\frac{1}{2}$ , W. 13. P. 100. Sig: 1879  
One of thirty signed proofs.

- ✓ 15 READING. [13] A lady, profile figure, seated, facing left, wearing a hat and fur cape, reading a newspaper. Drawing erased. Published in "Notes."

H. 6, W. 5. P. 100.

Sig: 1879

One of thirty signed proofs.

¶ *Numbers 13 and 13A are probably portraits of Maud.*—J. P.

- ✓ 16 READING. [13A] In the first state No. 13 was drawn on part of a large stone with a smaller version of the same subject, treated more in outline; and a large unfinished study of the same mode seated, to the right, the features of this having been scraped away. The whole is treated in a very rich and soft manner with a dark background. A few proofs on unmounted Japanese paper were taken previous to the stone being cleaned to leave No. 13 for printing.

H. 9½, W. 14¼. P. 15.

- ✓ 17 THE FAN. [14] Lady seated, profile to the right, holding an opened fan in the right hand; her hat on her knee, the train of her dress lying in front of the figure. Treated mostly in outline. Only a few printed, and the drawing erased.

H. 8⅛, W. 6¼. P. 10.

Sig: 1879

¶ *A portrait of Tillie Greaves, the sister of Walter Greaves, who so distinguished himself in London shortly after Whistler's death.*—J. P.

- ✓ 18 STUDY. [15] Classical figure, lightly draped. The figure to the front, and head turned to right, bands of drapery crossing the breast, the left arm resting on a high rail, and the right on one much lower. Drawn mostly in outline on a tinted background, from which delicate lights are scraped. Only a few printed. Drawing erased.

H. 10¼, W. 6½. P. 10.

Sig: 1879

- ✓ 19 ENTRANCE GATE. [16] The entrance to the Churchyard of St. Bartholomew the Great, seen from within, a narrow archway in the upper part of which is some ornamental iron-work with a cross in the centre, and above, a gas-lamp. Three children in the foreground. Very delicate.

H. 5⅞, W. 4¾. P. 12.

Sig: 1887

¶ *Nos. 16 to 22 are interesting because historical, as most of these places have been destroyed or completely changed.*—J. P.



- ✓ 20 LITTLE COURT, CLOTH FAIR. [18] Showing both sides, and quaint buildings at the end of a court; the buildings on the left are in shadow, and a cast shadow falls across the end. There is a small crowd of dark figures.  
H.  $7\frac{1}{2}$ , W.  $3\frac{5}{8}$ . P. 12. Sig: 1887  
¶ *All restored and ruined.—J. P.*
- ✓ 21 LINDSAY ROW, CHELSEA. [19] A row of small houses with French windows and balconies; in front, the garden of the left hand building, with a long row of wooden palings; in front of the other buildings, two small light trees.  
H. 5, W. 8. P. 14. Sig: 1888
- ✓ 21A CHELSEA SHOPS. [20] A long drawing with two doors in the centre; on the right a shop window with two boys looking in; on the left a smaller window, and further a porch with dark figure in front, three windows on the floor above.  
H.  $3\frac{3}{4}$ , W.  $7\frac{5}{8}$ . P. 17. Sig: 1888  
Signed by Whistler.
- ✓ 22 DRURY LANE RAGS. [21] The shop window with many square panes, full of detail; and on the left the dark doorway with old clothes hanging on both sides. A woman and child standing in front, another child in front of the window; to the right of the drawing is an indication of another door with two figures; above, the lower part of two windows, and a gas lamp.  
H.  $5\frac{7}{8}$ , W.  $6\frac{3}{8}$ . P. 14. Sig: 1888
- ✓ 23 CHELSEA RAGS. [22] A shop in Milman's Row in the neighborhood of Chelsea. On the left are two doorways with four steps above the street, on the top step of the left a woman is standing; the other doorway, which is dark, is hung on both sides with old clothes, and there is table seen inside; to the right is the shop window of six square panes; within them many objects are seen relieved against the dark interior. A row of clothes hangs below the shop, and five children are playing on the pavement in front. Only Thirteen on India paper. Published in the "Albermarle."  
H.  $7\frac{1}{8}$ , W.  $6\frac{1}{4}$ . P. 13. Sig: 1888  
¶ *No. 22 is interesting because it was drawn on a prepared Austrian transfer paper, very difficult to work on, but Whistler*



solved the difficulty. The "Albemarle," in which this print appeared with some others, was published in London at the price of one penny. So little were lithographs appreciated that they were frequently given away. In fact copies were thrown from the office windows on Lord Mayor's Day as an advertisement for the paper, which is proof of the little interest in lithography of that date.—J. P.

- ✓ 24 COURTYARD, CHELSEA HOSPITAL. [23] On the right of the centre of the drawing is an old doorway with columns and balcony over it; through the opening is a courtyard with figures, and in the distance another door; above, a tall window, and the lower part of another on the second floor; to the left of the doorway are two windows, in front of the nearer a bench with two figures seated, in the foreground three children. Only a few proofs were taken, and the drawing erased.

H.  $8\frac{1}{2}$ , W.  $6\frac{1}{8}$ . P. 6.

Sig: 1888

Signed by Whistler.

- ✓ 25 THE FARRIERS. [24] In a rather dark interior, two men and a horse facing to the left; a smith is bending down to fit a shoe to the horse's near hind leg; behind the horse a man wearing an apron is standing, his right hand on the tail; in the background, is a window with small panes. Drawn on paper, and only a few pulled, and the drawing erased.

H.  $7\frac{3}{4}$ , W. 7. P. 6.

Sig: 1888

- ✓ 26 THE WINGED HAT. [25] Three-quarter figure of a lady in chair to the left. The head (very delicately finished), turned to the front, wearing a large hat with bird's wing; her left hand resting on the seat of the chair. Published in the "Whirlwind."

H. 7, W.  $6\frac{3}{4}$ . P. 22.

Sig: 1890

- ✓ 27 GANTS DE SUEDE. [26] Standing figure of a lady turned slightly to the left, the head with large hat and feathers a little to the right. The arms are hanging down, and in her hands her long gloves stretched across the figure. Published in the "Studio."

H.  $8\frac{1}{2}$ , W. 4. P. 28.

Sig: 1890

Signed by Whistler and printed on Old Dutch paper.

- ✓ 28 THE TYRESMITH. [27] Interior of the smithy. On the right are two men, one holding a large tyre on the anvil, whilst another is striking it with a hammer; in the centre is a doorway with a boy watching the smiths, a smaller boy is leaning against the wall on the left, on which hang many horse-shoes. Two large beams cross the drawing above; and, outside the doorway, a courtyard and a street beyond, with a group of women and children. Published in the "Whirlwind."

225  
H. 6½, W. 7. P. 8.

Sig: 1890

On old Dutch paper.

- ✓ 29 MAUNDER'S FISH SHOP, CHELSEA. [28] An open shop with counter in front, displaying a row of fish; inside are two figures, whilst in front are two women and a child. The door of the shop is on the left, and next, a dark passage with a man in shadow, and a child; on the right another door with a child standing outside. Above are three windows, and the name on the fascia. Published in the "Whirlwind."

280  
H. 7½, W. 6¾. P. 28.

Sig: 1890

On old Dutch paper.

- ✓ 30 THE LITTLE NUDE MODEL, READING. [29] A drawing of the nude; the model is seated on a low chest turned to the left; the head, on which is a close-fitting cap, is bent down to read a book which she is holding in her hands; her left leg crosses over her right; there are some draperies on the chest.

1250  
H. 6⅝, W. 7. P. 28.

Sig: 1890

Signed by Whistler.

- ✓ 31 THE DANCING GIRL. [30] A thinly draped figure of a girl dancing towards the spectator: her head turned to the right; her left hand is held high, and from it the drapery falls to her feet; the right hand is held away from her side.

525  
H. 7⅛, W. 5¾. P. 32.

Sig: 1890

¶ After No. 30 Whistler virtually gave up the use of Japanese paper for his proofs, and he employed the same old paper he used for his etchings, having come to the conclusion that the people who cared for his lithographs were the same who cared for his etchings.—J. P.

- ✓ 32 MODEL DRAPING. [31] The model is partly draped, and turned a little to the left, her head bent. The hands are raised above her head, and holding some thin drapery which falls in long folds to the ground.

H.  $7\frac{3}{8}$ , W.  $5\frac{1}{4}$ . P. 28.

Sig: 1890

On old Dutch paper.

- ✓ 33 THE HOROSCOPE. [32] A girl, thinly but entirely draped, and wearing her hair bound, seated, turning to the right, and, leaning over, is looking into a teacup which she holds in her left hand; further to the right, a tray with cups, etc.

H.  $6\frac{3}{8}$ , W.  $6\frac{1}{4}$ . P. 6.

Sig: 1890

Signed by Whistler.

- ✓ 34 THE NOVEL. GIRL READING. [33] A draped figure, standing, turned to the right; the head is slightly bent to read a book which is held in the hands.

H.  $7\frac{3}{4}$ , W.  $3\frac{1}{8}$ . P. 6.

1890

On old Dutch paper.

- ✓ 35 HOTEL COLBERT, WINDOWS. [35] In the centre of the drawing is a tall French window, and above it a smaller window with blind partly down, with ornamental sill; and on either side are tablets with figures, and beyond these suggestions of other windows.

H.  $6\frac{5}{8}$ , W. 5. P. 8.

Sig: 1891

Signed by Whistler.

¶ *No. 35 is interesting because it was one of the earliest lithographs he made in France, the prints being made on paper, sent over from France to Way in London and by him transferred to stone.—J. P.*

- ✓ 36 COCKS AND HENS, HOTEL COLBERT. [36] A doorway with lattice-work in the upper part, and above a tall window from which some drapery is hanging; on the left suggestions of a cart, and in the foreground a cock and two or three hens.

H.  $7\frac{5}{8}$ , W.  $5\frac{5}{8}$ . P. 8.

Sig: 1891

Signed by Whistler.



- ✓ 37 THE GARDEN. [38] A drawing of a group of friends round a tea-table in the garden of Mr. Whistler's house in Cheyne Walk. In the centre is a table covered with a cloth, and on it a tea-kettle, tea-pot, cups and saucers; behind the table is a settee, on which are seated a lady and two gentlemen, whilst another gentleman stands behind, to the right of the table two ladies are seated in chairs, with their backs to the spectator. Behind the whole group some light trees and foliage. The names of the people forming this group are Mrs. Brandon Thomas at the right end, between them Mr. Walter Sickert is standing, and on the right Mrs. Whistler and Miss Philip are seated.

H.  $6\frac{3}{4}$ , W.  $7\frac{3}{8}$ . P. 6.

Sig: 1891

2104  
¶ No. 38 was drawn on paper and made, as Way says, in Whistler's garden, and includes a portrait of Walter Sickert, who, a few years afterward, protested in "The Saturday Review" that lithographs made on paper were not lithographs but transfers. Mr. Sickert assisted in making this one, and in the libel suit which came out of "The Saturday Review" article, it transpired that the first lithograph which Mr. Sickert ever made was made on paper and called a lithograph. But there is no accounting for Mr. Sickert.—J. P.

- ✓ 38 VITRÉ THE CANAL IN BRITTANY. [39] Two very quaint old buildings on the edge of a canal or stream (in which they are reflected) are seen from a height, and above their sloping roofs in the distance many more gabled buildings and chimney-stacks, with a spire and weather-cock in the midst; beyond these are trees and a cloudy sky. In this drawing Mr. Whistler is first seen using the stump on paper.

320  
H.  $9\frac{1}{4}$ , W.  $5\frac{7}{8}$ . P. 32.

Sig: 1893

¶ Way rightly calls attention to the use of the stump by Whistler for the first time on paper, and in this drawing Whistler obtained the effect which it was supposed it was impossible to get except on stone. But the lithographers of that date, until Whistler took up the art, had never experimented.—J. P.

- ✓ 39 THE MARKET-PLACE, VITRÉ. [40] A busy scene viewed from a height. In the foreground are two long stalls with awnings stretched over them, and women in quaint cos-



tumes looking at the wares; beyond them are other stalls with many figures, and behind a large building with arched windows and shutters; above, two windows. On the right of this building is seen a street with groups of figures and a building beyond.

H.  $7\frac{7}{8}$ , W.  $6\frac{1}{4}$ . P. 12.

Sig: 1893

Signed by Whistler.

- ✓ 40 GABLED ROOFS. [41] A quaint old building in Vitré, with a very high pointed roof, and tall chimney on its left; beyond it is a similar but larger building with ornamental windows in the roof.

H.  $7\frac{3}{4}$ , W.  $6\frac{1}{4}$ . P. 12.

Sig: 1893

Signed by Whistler.

- ✓ 41 THE STEPS, LUXEMBOURG. [43] In the gardens; a flight of steps crosses the front of the picture, up which a lady in dark dress on the left, with a child in white on her right, are going; at the top of the steps on the right is a pedestal, on which stands a group of boys supporting a vase of flowers. To the left of the pedestal are several groups of figures, and behind the whole a mass of trees in foliage.

H.  $8\frac{1}{4}$ , W.  $6\frac{1}{4}$ . P. 15.

Sig: 1893

Signed by Whistler. On Japan paper.

- ✓ 42 CONVERSATION UNDER THE STATUE — LUXEMBOURG GARDENS. [44] In the centre is a statue of a female figure, surrounded by trees in foliage; to the right, and in front of the pedestal, are seated small groups of figures. In the foreground are three chairs, on two of which ladies are seated conversing with their backs to the spectator.

H.  $6\frac{1}{4}$ , W. 6. P. 15.

Sig: 1893

- ✓ 43 THE PANTHEON, FROM THE TERRACE OF THE LUXEMBOURG GARDENS. [45] In the distance the dark dome rises above trees, and the roofs of buildings. In the front, the terrace with stone balustrade crosses the picture; two vases are raised on the stonework, and in front on the right, two ladies, one seated, the other standing, and on the left, two nurses and a child; a cloudy sky above.

H.  $7\frac{1}{8}$ , W.  $6\frac{3}{8}$ . P. 15.

Sig: 1893

On old Dutch paper.

- ✓ 44 THE DRAPED FIGURE—SEATED. [46] On a large Empire settee, a girl dressed in thin drapery is seated to the front, her right leg bent, her arms resting on the couch on either side. Her head is bent down, so that the forehead and eyes are in shadow. Her hair bound with close-fitting drapery. There is much exquisite soft stump work all over the drawing. Published in "L'Estampe Originale."

H. 7 $\frac{1}{8}$ , W. 6 $\frac{3}{8}$ . P. 15.

Sig. 1893

Signed by Whistler. On old Dutch paper.

¶ "*L'Estampe Originale*" was one of the most interesting publications ever appearing. It contained drawings by most of the eminent artists in Europe who were proud to contribute to it.—J. P.

- ✓ 45 NUDE MODEL RECLINING. [47] A girl lying at full length on the same settee as No. 46; her head, which is draped, is resting on her right arm, her left is raised to the top of the settee, and from it hangs some dark drapery, against which the light figure is relieved; her right foot hangs over the front of the settee. The beautiful modelling of this figure shows the most masterful use of the stump.

H. 4 $\frac{1}{2}$ , W. 8 $\frac{3}{8}$ . P. 25.

Sig: 1893

- ✓ 46 NURSEMAIDS. "LES BONNES DU LUXEMBOURG." [48] Part of the Gardens seen from a height, with about forty nurses and children scattered in groups; and standing in the immediate foreground a bonne dressed in white, with a child in her arms, is watching two little children at play. On the left a group seated; on the right beyond two nurses and children standing. In the middle distance on the left a flight of steps, with statues on pedestals, rise to terrace, which closes the picture in a gentle curve, and beyond trees and buildings. Published in the "Art Journal."

H. 7 $\frac{7}{8}$ , W. 6 $\frac{1}{8}$ . P. 26.

Sig: 1894

¶ *Every one of these drawings was made directly from nature on paper. Whistler never made any preliminary sketches, but the work itself was, as sketched, "finished from the beginning."*—J. P.

- ✓ 46A NURSEMAIDS. [48] Another copy.

- ✓ 47 THE LONG BALCONY. [49] The front of a house in the Rue de Rivoli, during the funeral procession of M. Carnot; a balcony crosses the picture, and in it are many figures with parasols; below it is seen the upper part of a window, above are two windows with figures, that on the left being a dark opening, above these again the roof and chimneys, the whole suggestive of brilliant sunlight.

H. 8, W.  $6\frac{1}{4}$ . P. 28.

Sig: 1894

Signed by Whistler.

¶ *Whistler had acquired by 1894 a great sureness and expedition in his work. This and No. 50 were both made while waiting for the funeral procession of President Carnot.—J. P.*

- ✓ 48 THE LITTLE BALCONY. [50] On the same occasion as the preceding, but rather larger scale, a number of ladies with parasols and fans are standing, and leaning over a balcony. Below, a window, and above, another from which some drapery is hanging.

H.  $7\frac{7}{8}$ , W.  $5\frac{3}{8}$ . P. 28.

Sig: 1894

Signed by Whistler. On old Dutch paper.

- ✓ 49 LITTLE DRAPED FIGURE—LEANING. [51] A girl wearing a thin material, facing to the front, resting against a support, her head, bound with drapery, is bent down, her right arm extended, and her left hand bent close to her body; her left leg is crossed over the right, the fullness of the drapery being drawn from the leg, and hanging over the support.

H. 7, W.  $5\frac{3}{4}$ . P. 48.

Sig: 1894

- ✓ 50 THE LONG GALLERY, LOUVRE. [52] The arched end of the gallery is seen with an alcove, in the centre of which is the doorway leading to the Salon Carré; on the right of the gallery the wall is covered with pictures, from one of which a lady is making a copy on a large canvas; in front of this a priest is standing, and a man on the right is looking at the wall, many other figures are grouped about. Published in the "Studio."

H.  $8\frac{1}{2}$ , W. 6. P. 28.

Sig: 1894

On Japan paper.



- ✓ 51 THE WHITESMITHS, IMPASSE DES CARMELITES. [53] The wall of a fine old building is seen, with a great column on either side of the drawing, supporting a handsomely ornamented cornice; above an arched roof, some chimneys, and a tree. Between the columns a large entrance with doors opening outwards; in the dim interior two men are working, and a trestle table stands in the open in front. In the wall above the opening is a window with four dark panes.
- H.  $8\frac{5}{8}$ , W.  $6\frac{3}{8}$ . P. 28. Sig: 1894  
Signed by Whistler.

- ✓ 52 TÊTE-À-TÊTE IN THE GARDEN. [54] A lady and gentleman seated on the farther side of a table, on which are bottles and other objects, behind them trees and on the left a settee.
- H.  $7\frac{5}{8}$ , W.  $6\frac{1}{2}$ . P. 28. Sig: 1894
- ¶ *The portraits in this print are of Mr. and Mrs. Charles Whibley. I am not sure whether it was done in London or Paris.—J. P.*

- ✓ 53 THE TERRACE, LUXEMBOURG. [55] The balustrade of a terrace crosses the picture, on top of it, to the left is a vase with flowers and to its right a little tree in foliage, rising from beyond; on the extreme right suggestions of houses in the distance. In front are several chairs with four female figures seated, on the right a nurse and little child standing.
- H.  $3\frac{7}{8}$ , W.  $8\frac{1}{4}$ . P. 25. Sig: 1894

- ✓ 54 THE LITTLE CAFÉ AU BOIS. [56] Four people, ladies and gentlemen, seated at a table in one of the "Café Chantants," in the Bois de Boulogne; on their left, part of the band stand with lamps; beyond, to their right, a waiter standing and three men seated; behind the whole, trees lit with lamps. In front, suggestions of tables and a chair.
- H.  $8\frac{1}{4}$ , W.  $6\frac{1}{8}$ . P. 28. Sig: 1894  
Signed by Whistler. On old Dutch paper.

¶ *One of the few studies in lithography Whistler made at night—J. P.*



- ✓ 55 LATE PICQUET. [57] Four men seated at a table playing picquet, the two outer ones with their backs to the spectator; the inner one facing the left of these is a bald-headed elderly man. To the left of the group a lady wearing a bonnet is seated; on the upper part of the right of the drawing, a man's hat and coat hang from a peg.  
H.  $7\frac{1}{8}$ , W. 6. P. 25. Sig: 1894  
¶ *Was probably made in the restaurant in the Passage des Panoramas, where he frequently dined with Théodore Duret and other friends.—J. P.*
- ✓ 56 THE LAUNDRESS — LA BLANCHISSEUSE DE LA PLACE DAUPHINE. [58] A typical French laundry, with a tall open door in the centre, and window on either side; inside, a woman is seen ironing; and two or three others beyond; in the upper part strings of linen and lace curtains; on the fascia over the shop, the word "Blanchisserie." Above, a window with flowers, and a woman leaning out.  
H. 9, W.  $6\frac{1}{8}$ . P. 25. Sig: 1894
- ✓ 57 CONFIDENCES IN THE GARDEN. [60] Two ladies standing, the nearer in white, with her back to the spectator, the other on her right, in a dark dress, and a large dark hat. The garden is full of flowers, and in the foreground to the right is a Japanese stand full of plants. Behind the figures a quaint old stone wall and building, with an arched doorway; to the right, beyond the wall and trees, a lantern hanging in an archway.  
H.  $5\frac{3}{8}$ , W.  $6\frac{3}{8}$ . P. 28. Sig: 1894  
¶ *This is, I think, the first study he made in his garden at 110 Rue du Bac. The portraits are those of Mrs. Whistler and her sister, Mrs. Whibley.—J. P.*
- ✓ 58 LA JOLIE NEW YORKAISE. [61] A lady dressed in fashionable costume, with boa, and wearing a hat trimmed with feathers, is seated in a chair facing a little to the left, her right arm resting on a table, on which are tea-cups and saucers.  
H. 9, W. 6. P. 25. Sig: 1894  
Signed by Whistler.  
¶ *I think this is a portrait of Lady Cunard.—J. P.*

- ✓ 59 LA BELLE DAME PARESSEUSE. [62] A lady in dark dress seated on a couch, her left elbow resting on the arm of the couch, her hand raised and supporting her head, her right hand, holding a paper, rests on her lap. Drawn on rather a large scale.

H.  $9\frac{1}{4}$ , W.  $6\frac{3}{4}$ . P. 28.

Sig: 1894

On India paper.

¶ *I think this a portrait is Mrs. Whistler.—J. P.*

- ✓ 60 LA BELLE JARDINIÈRE. [63] A lady in dark dress and large hat with feathers, stands behind a Japanese open-work flower-stand, tending the flowers. Behind, on the left, is a tall French window with foliage growing across it, and suggestions of flowers to the right.

H.  $8\frac{7}{8}$ , W.  $6\frac{1}{4}$ . P. 25.

Sig: 1894

¶ *Portrait of Mrs. Whistler in the Paris garden.—J. P.*

- ✓ 61 THE DUET. [64] Two ladies, dressed in very dark dresses, are seated playing at a grand piano; they are facing to the right, and lit by two shaded lights which stand on the piano; in front is an armchair; the shadows of the picture are thrown on the deeply-panelled light-colored wall behind them, on which a picture is hanging above the piano.

H.  $9\frac{5}{8}$ , W.  $6\frac{3}{8}$ . P. 39.

Sig: 1894

¶ *Portrait of Mrs. Whistler and Mrs. Whibley in his apartment in the Rue du Bac, Paris.—J. P.*

- ✓ 62 STÉPHANE MALLARMÉ. [66] A charming portrait of the great French poet—he sits facing to the front, his head slightly turned to the left, his eyes looking downwards; the hair is short, but the eyebrows and moustachios are heavy, and there is a pointed beard. The hands are suggested in front, resting on his knee; dark clothes, and a dark shadow on the right of the drawing, drawn for a frontispiece to the poet's works, printed in Paris.

H.  $3\frac{3}{4}$ , W.  $2\frac{3}{4}$ .

Sig: 1894

Signed by Whistler. On old Dutch paper.

¶ *This portrait of Mallarmé was the first Whistler saw of his drawings being transferred from paper to stone and printed.*

Way absolutely refused during the whole of Whistler's lifetime to allow the artist to see the process of transferring and printing, as important as any other of the stages in lithography. Way, like all British lithographers, regarded it as a secret, and Whistler and all other artists who went to Way were never allowed in the pressroom. Many of these drawings sent over from Paris to Way by Whistler were vastly better than the prints, and the prints are entirely different in many cases from the drawings. Over and over Whistler was compelled to restore parts which the printer had lost, and over and over he was blamed when it was entirely the fault of the printer.—J. P.

- ✓ 63 LA ROBE ROUGE. [68] A lady dressed in a dark coloured material, sits at the end of a draped settee, her head is resting against a pillow, her left arm is supported by the end of the settee, and her hands are clasped in front. Her head is turned a little to the left, and she looks towards the spectator; panelled wall behind. Published in the "Studio."

H.  $7\frac{3}{8}$ , W. 6. P. 23.

Sig: 1894

¶ *Portrait of Mrs. Whistler.*—J. P.

- ✓ 64 LA BELLE DAME ENDORMIE. [69] A lady sleeping, dressed in dark material, is seated in a low arm-chair, turned three-quarters to the left. Her head turned to the right rests against a pillow on the back of the chair. The background is a light panelled wall, and the chair, which is draped, throws a dark shadow to the right against the wall.

H.  $7\frac{3}{4}$ , W.  $6\frac{1}{8}$ . P. 42.

Sig. 1894

Signed by Whistler. On old Dutch paper.

¶ *Portrait of Mrs. Whistler.*—J. P.

- ✓ 65 LA FRUITIERE DE LA RUE DE GRENELLE. [70] A sunny drawing of two lofty shops, that to the right having a plain sun-blind reaching down nearly to the middle; beneath is seen a doorway and window on either side, and many shelves full of goods; a woman is seated in the doorway. In front a woman is standing, her back towards us, arranging the fruit; there is a dog on the right of the door, and to the left



of the drawing another is seated. The shop on the left has "VINS" in the middle of the window, and rows of bottles; above each shop is a window with bars across, and pots of flowers.

H. 9, W.  $6\frac{1}{8}$ . P. 33.

Sig: 1894

¶ *Marks the beginning of the series of little Paris shops.—J. P.*

- ✓ 66 THE SISTERS. [71] Two ladies, seated, facing a circular table on the left of the drawing; the nearer is leaning back in a draped armchair, her face is seen in profile; the other is sitting upright, her face turned towards the former; both are wearing dark dresses; there is a suggestion of a panelled wall behind.

H.  $5\frac{7}{8}$ , W. 9. P. 50.

Sig: 1894

¶ *Mrs. Whistler and Mrs. Whibley.—J. P.*

- ✓ 67 THE FORGE. PASSAGE DU DRAGON [72] The lower half of a large square opening in a wall is closed with shutters. The upper part shows a dark interior with the heads and shoulders of three smiths at work; two on the extreme left, the third about the centre, his arm raised as if working the bellows; to the right a suggestion of tools hung on the interior wall. Above the opening is a semi-circular arch with a tall French window in the centre, and flowers in pots. In the foreground a hen on the left.

H.  $8\frac{5}{8}$ , W.  $6\frac{1}{8}$ . P. 35.

Sig: 1894

¶ *Shows distinctly what I have said about Whistler having to work up drawings which lost in being transferred. As Way himself called attention to in 72A, Whistler was compelled to spend as much time in re-drawing as he did in the original work.—J. P.*

- 68 THE FORGE. [72A] In its first state the centre of the opening is full of light patched, whilst outside in the foreground to the right there are two hens; these were cleared away, and the opening quieted and darkened with stump and point work.



✓ 69 THE SMITH. PASSAGE DU DRAGON. [73] This drawing differs from the previous one, in that the opening is carried down to the ground, and there are tall folding shutters on the right. Just inside the opening on the right, the smith, facing the spectator, is working at a small anvil on a bench which cuts across the figure. The group is in full light, whilst the rest of the opening is in deep shadow, with the exception of a small lantern hanging high up to the left. Above is part of a semi-circular arch and French window with fanciful iron railings. In the foreground on the left, a black dog and a white dog.

H.  $10\frac{5}{8}$ , W.  $6\frac{7}{8}$ . P. 34.

Sig: 1894

Signed by Whistler. On old Dutch paper.

¶ *A finished proof.—J. P.*

✓ 70 THE PRIEST'S HOUSE—ROUEN. [74] Under a very quaint old building (with two gables and big windows, is an arch through which a dark figure is passing, beyond, across a street, a dark door and windows of a large building which is seen rising above, and to the right of the nearer house. Nearer to the foreground, on the left, is a smaller building with sloping roof and overhanging eaves, in the end are three windows in two stories, and it is much grown over with creeping plants; on the right a wall, and in the foreground, three fowls.

H.  $9\frac{1}{4}$ , W.  $6\frac{1}{4}$ . P. 15.

Sig: 1894

¶ *From 1894 onward Whistler made a series of little journeys accompanied by Mrs. Whistler and his lithographic chinks, paper and etching plates, for holidays for him were not times of rest but only change of subject.—J. P.*

✓ 71 FIGURE STUDY. [76] A very thinly draped figure of a girl, standing facing to the front, with her arms resting on a bar, from which the drapery falls to the ground. The figure is clearly seen throughout, the left leg bent and crossed over the right. The left arm bent and the hand close to the body. The head, with cap, turned to the right. Drawing erased.

H.  $7\frac{1}{4}$ , W.  $5\frac{1}{2}$ . P. 6.

Sig: 1895

Very Rare—one of six proofs.

- ✓ 72 STUDY. [77] A drawing of the back of a female in the act of taking off some thin drapery; her hands are raised above her head, holding the drapery which falls nearly to her knees; she is turning a little towards the left, and immediately behind her is an armchair. Drawing erased.

H.  $7\frac{1}{8}$ , W.  $3\frac{5}{8}$ .

Sig: 1895

Very rare. On chine collé.

¶ *A portrait of Carmen in his studio in Notre Dame des Champs.*—J. P.

- ✓ 73 THE DOCTOR. [78] A splendid portrait of the painter's brother (Dr. W. Whistler), drawn full length in evening dress, seated in an armchair, turned to the left. His face is turned rather towards the front and he looks at the spectator. A very little shadow on the background behind the head. Published in the "Pageant."

H. 7, W. 5. P. 33.

1895

On Japan paper.

¶ *Way calls this a splendid portrait of the Doctor. As a matter of fact it was refused by the Medical Society to which it was offered!*—J. P.

- ✓ 74 WALTER SICKERT. [79] A full-length portrait of the painter, seated, turned towards the left, his head towards the spectator. His hands clasped and resting on his knee. Light coat, dark background.

H.  $7\frac{1}{4}$ , W.  $5\frac{1}{2}$ . P. 6.

1895

Rare.

¶ *A portrait of the painter, whom Whistler afterwards described as Judas Iscariot.*—J. P.

- ✓ 75 THE LITTLE DOORWAY, LYME REGIS. [83] In a dark doorway over which is a porch supported with brackets, three little children are standing in sunlight; above the door is a square window; on the right two sides of a bay window are seen, and above one window; in front the flags and cobblestones of the pavement, and kerb of the road.

H.  $9\frac{1}{8}$ , W.  $6\frac{1}{8}$ . P. 15.

Sig: 1895

¶ *In 1895 Whistler took his wife, whose health was then failing, to Lyme Regis, and while there he made a remarkable series of prints.*—J. P.

- ✓ 76 THE MASTER SMITH. [84] An old man wearing a beard and a cap is sitting, facing the spectator, in his shirt sleeves. He holds a glass in his left hand; dark background behind the head and upper part of the figure; his right hand is on his knee.

H.  $4\frac{1}{8}$ , W.  $6\frac{1}{8}$ . P. 15.

Sig: 1895

- ✓ 77 THE SUNNY SMITHY. [85] An elderly man, with hammer in his right hand, bends over the anvil, which stands between him and the spectator, behind him is a wall with a broad mass of shadow cast by various chains and tools, which are seen above, and to the left of the smith; further to the left a youth is working at a bench, while on the right the furnace is seen in full sunlight. Drawing erased.

H.  $5\frac{1}{2}$ , W. 8. P. 4.

Sig: 1895

Very rare.

- ✓ 78 FATHER AND SON. [87] In a smithy, an old man on the left bends over his work on the anvil which is between him and the spectator, whilst nearer in the front is a big sledge hammer, the handle upright. Behind, and to the right, the son is standing, bending over the fire, from which he is taking something with his right hand; his figure is in brilliant light, and relieved from the wall behind, which is in dark shadow, crossed by rays of sunlight.

H.  $8\frac{1}{8}$ , W. 6. P. 15.

Sig: 1895

- ✓ 79 THE SMITH'S YARD. [88] A very sunny scene, with two white horses, their tails to the spectator, the nearer horse is turned to the right, the other slightly to the left. They stand in front of a dark opening, above which is a great beam supporting a wall, with a door in the middle. To the left of the horses the smith and his boy are standing, partly in shadow, nearer in front is a rain-water butt. On the right in the foreground is a grindstone. Published in the "Studio."

H.  $7\frac{1}{4}$ , W.  $6\frac{1}{4}$ . P. 35.

Sig: 1895

¶ *This design proves Whistler's proposition that "the man who can't draw everything, can't draw anything." The horses in this picture are as well studied as those of any animal painter.* —J. P.



- ✓ 80 THE BLACKSMITH. [90] A drawing full of detail, of a blacksmith standing by the furnace which lights up his figure, and in which he is holding a bar, whilst he works the bellows with his left hand raised. Behind him is a recess in deep shadow, to the left is a wall on which many implements are hanging, lit by the strong firelight. In front is a large tub, a wheel, and a sledge hammer.  
H.  $8\frac{1}{8}$ , W. 6. P. 15. Sig: 1895
- 81 THE BLACKSMITH. [90A] The effect of the first state of the blacksmith is very gray and soft, the shadows almost all confined to the square opening behind the figure, and principally obtained by stump work over the chalk drawing. The smith's face, too, is quite clean.
- ✓ 82 THE BROTHERS. [91] Two men are standing in a dark recess lit by the light of the furnace, of which the man in the right is blowing the bellows, the man on the left stands erect, his right hand on his hip. He has black hair and moustachios; in front a tyre and some rods lean against the brickwork of the furnace.  
H. 8, W.  $5\frac{1}{2}$ . P. 15. Sig: 1895  
On Japan paper.
- ✓ 83 THE FAIR. [92] A very busy scene at night-time in Lyme Regis, with many groups of little figures on the right round two booths, which are lit up inside, above them some buildings are indicated; to the left, a tall building with windows is seen, dimly lit by the flickering light.  
H.  $9\frac{1}{4}$ , W.  $6\frac{1}{4}$ . P. 15. Sig: 1895  
¶ *Another of his studies by night.—J. P.*
- ✓ 84 THE LITTLE STEPS, LYME REGIS. [94] A dark doorway at the top of a flight of steps, with rails on either side; in the doorway a woman with light apron is standing, to the left a little girl with dark hat and light clothes leans against the doorpost and rails. To the left of the door a curved bay extends up the buildings with two windows having many square panes; further to the left is another window, in front flagstones of the pavement.  
H.  $8\frac{3}{8}$ , W.  $5\frac{3}{4}$ . P. 15. Sig: 1895  
Signed by Whistler. On old Dutch paper.

- ✓ 85 STUDY OF A HORSE. [95] A light-colored horse with his hind-quarters to the spectators, and turned to the right, stands against a wall, the upper part of which is in shadow; there is a box on the ground to the left.  
H.  $4\frac{1}{4}$ , W.  $4\frac{7}{8}$ . P. 4. Sig: 1895  
Very rare.
- ✓ 86 SUNDAY—LYME REGIS. [96] A street is seen climbing a steep hill with houses on either side, and in the distance a group of trees crowning the buildings at the highest point. In the foreground on the right is a house with a dark doorway, approached by a tall flight of steps; in front of these are three girls and a greyhound. In the road, and on the pavement on the left, are many groups of little figures, an extremely delicate and brilliant drawing.  
H.  $7\frac{3}{4}$ , W.  $4\frac{1}{4}$ . P. 35. Sig: 1895
- ✓ 87 FIFTH OF NOVEMBER. [97] A bonfire is burning on the left, and lighting up a group of half-a-dozen men and boys in the centre of the drawing, who are dimly seen through the smoke; a dark background behind them. Two lines which cross the top right-hand corner of the drawing are due to an accident.  
H.  $6\frac{1}{2}$ , W.  $6\frac{1}{2}$ . P. 15. Sig: 1895
- ✓ 88 THE OLD SMITH'S STORY. [98] The interior of a smithy, with two figures, an old man on the left looking towards the younger, who is working the bellows of the fire on the right, his back to the elder. Both figures are brilliantly lit by the light of the fire, and relieved by dark shadows in the background.  
H.  $7\frac{3}{4}$ , W. 6. P. 15. Sig: 1896
- ✓ 89 FIGURE STUDY. [99] A model seated on a light chair, facing to the front; she is dressed in thin, rose-coloured drapery, her head is bound with pale bluish-green drapery, and she clasps her hands in front of her left knee; behind is tapestry, orange-red in color, with darker red and green spots, and the butterfly white on a green ground. This drawing is Mr. Whistler's first experiment in color work in lithography; it was not finally completed, and very few impressions

were pulled; four printings, rose, red, bluish-green, and black. There were a few impressions in black and white.

H. 7 $\frac{7}{8}$ , W. 5 $\frac{5}{8}$ . P. 8.

Sig: 1890

¶ *Is the key-block for Whistler's first study in color. It was developed as the Japanese system of color printing, which he endeavored to get Way to carry out. The result was not a success.—J. P.*

- ✓ 90 YELLOW HOUSE, LANNION. [101] Avery picturesque old building of three stories, has a little window in the roof, which is of brown tiles, much covered with yellow lichen. The house is white stone with green woodwork. Two girls are standing in the foreground on the left, one with a yellow skirt. Five printings, yellow, green, brown, gray, and black. Printed in Paris.

H. 9 $\frac{3}{4}$ , W. 6 $\frac{1}{4}$ .

Sig: 1893

Framed.

¶ *This was the first successful color print that Whistler made, and it and Nos. 135, 155 and 156 were printed in Paris by Belfont at the same time with others. But the printer failed and disappeared with the stones. The drawings were advertised by William Heinemann, "Songs on Stone," but never published. They are the most beautiful and the most simple color lithographs of modern times.—J. P.*

- ✓ 91 FIRELIGHT. JOSEPH PENNELL. No. 1. [104] A portrait study of the artist seated in a low wicker armchair, his right leg crossed over his left; his hands clasped behind his head, which is turned towards the spectator. The light on the lower part of the subject is brilliant, and softer on the upper part; a dark background. Published in "Lithography and Lithographers."

H. 6 $\frac{1}{2}$ , W. 5 $\frac{1}{2}$ . P. 15.

Sig: 1896

¶ *104 and 105, and the other portraits, Nos 111 and 112, and that of Mrs. Pennell, were all done within a few days of each other in our flat in Buckingham Street in London. Each was done in an hour or less. He sitting on the floor, his paper only lit mostly by the flickering firelight. The Russian Schube, No. 112, was a scheme for a painting of a full-length, life-size portrait of me, which unfortunately never came off.—J. P.*



- ✓ 92 FIRELIGHT. JOSEPH PENNELL. No. 2. [105] The artist is seated in the same chair as the former, but with his left leg over his right; his head is resting on his right hand, his elbow supported by the arm of the chair. The lights and shadows of this drawing are stronger than in the former. A dark background.  
H.  $6\frac{1}{2}$ , W.  $5\frac{1}{8}$ . P. 16. Sig: 1896
- ✓ 93 THE BARBER SHOP IN THE MEWS. [106] A drawing of a little shop near Bond Street. On the right is a doorway, up a couple of steps, with the light figure of a boy relieved against the dark interior; to the left is the projecting shop window, with many small square panes, showing wares displayed; high up outside the window, is an oval signboard, with inscription; in front, the lines of the pavement.  
H.  $7\frac{1}{2}$ , W.  $4\frac{3}{4}$ . P. 9. Sig: 1896
- ✓ 94 STUDY. No. 1. [107] A full-length figure of Mr. Thomas Way, a very dark figure, standing turned a little to the left, his head a little to the right, both hands in his trousers' pockets, and his left foot brought forwards. The figure is brilliantly lit from below, and casts a large shadow on the wall, to the right and behind.  
H.  $7\frac{3}{8}$ , W.  $4\frac{3}{4}$ . P. 10.  
¶ 107 and 108 were both done in Way's private office, where Whistler and I were confined in the evening waiting for proofs. The only light was that from the fire.—J. P.
- ✓ 95 STUDY. No. 2. [108] Another study of the previous subject, but a little less in scale. The figure is standing, more on the right leg, and there is a shadow on the left of the figure, as well as that on the right.  
H.  $7\frac{3}{8}$ , W.  $4\frac{3}{4}$ . P. 6. Sig: 1896  
On china collé.
- ✓ 95A KENSINGTON GARDENS. [109] A winter scene near De Vere Gardens, viewed from a height. In the foreground a railing and an entrance gate, through which is a broad pathway, and about a dozen small groups of dark figures; beyond, big trees and bare branches.  
H.  $6\frac{1}{8}$ , W.  $5\frac{3}{4}$ . P. 12. Sig: 1896  
¶ Was drawn from the Hotel where he stayed in Kensington Gardens at the commencement of Mrs. Whistler's illness.—J. P.

- ✓ 96 LITTLE EVELYN. [110] A charming drawing of a little girl, daughter of Mr. D. C. Thomson, standing quite erect, her feet pressed together, her right hand hangs by her side. Fair, curly hair, and dark eyes looking at the spectator, her frock, with big sleeves and embroidered bodice, hangs in long folds to her feet. Behind, on the left, is a flower-pot, on which the butterfly is drawn. A light figure, relieved by masses of shadow on the background. Published in the "Art Journal."

200  
H. 6½, W. 4½. P. 15.

Sig: 1896

Signed by Whistler. Printed on Japan paper.

¶ *About this time Whistler began to endeavor to bring Lithography back to the people or at least to artists, and several of these prints were issued in The Studio and The Art Journal and other papers.—J. P.*

- 130  
96 LITTLE EVELYN. [110]

- 96A LITTLE EVELYN. [110]

- ✓ 97 NEEDLEWORK. [113] A young lady seated, facing to the front in an armchair, dressed in a dark costume with white front. Her hands hold some white needlework on her knees; there is a dark shadow behind the figure, on the right.

135  
H. 7½, W. 5½. P. 15.

Sig: 1896

¶ *Portrait of Miss Birnie Philip, Whistler's sister-in-law and later his executrix. She for the first time in this print appears in his artistic life.—J. P.*

- ✓ 98 THE MANAGER'S WINDOW, GAIETY THEATRE. [114] A study of the big bow window in Wellington Street, at the back of the Gaiety Theatre. Two stories are drawn, with the balcony between them; on this are flower boxes and dark foliage. There are three windows on each floor in the curve. In front of the building is a railing, against which figures are leaning at either end; to the right is a door, and a second one is indicated further on, with a dark figure standing beside it. There are six little groups of figures in front, on the pavement and road.

140  
H. 7, W. 5¾. P. 15.

Sig: 1896

¶ *Was done one afternoon in Way's office while waiting for a proof.—J. P.*

- ✓ 99 SAVOY PIGEONS. [118] The Thames seen from one of the upper balconies of the Savoy Hotel, looking towards Westminster. In the distance Lambeth Palace, the Houses of Parliament, and Westminster Bridge is seen; nearer, Charing Cross Bridge crosses the river, with a string of barges passing under, and the white steam from passing engines rising above; whilst from the bridge, towards and beneath us, is the curve of the Embankment, with its lamps and trees, and passing vehicles, ending at the left with a sphinx, and a suggestion of Cleopatra's Needle. In the foreground the ornamental iron railing of the hotel, with two pigeons resting on top. A fine cloudy sky rises above the whole. Published in "The Studio."

H.  $7\frac{3}{4}$ , W.  $5\frac{3}{8}$ . P. 23.

Sig: 1896

¶ *Numbers 118, 119, 120, 121, 123, and 125, were all done from his room in the Savoy where Mrs. Whistler was lying ill. 122, not in this collection, is a portrait of Mrs. Whistler made at the same time. One of the most beautiful and most pathetic records of his whole life.—J. P.*

- ✓ 100 EVENING—LITTLE WATERLOO BRIDGE. [119] The whole length of the bridge is seen crossing the river, with many vehicles passing along it; beyond, to the right, the distant shore of the river is faintly seen, with the tall shot tower on the left; in the foreground the Embankment, with cabs and carts.

H.  $4\frac{3}{4}$ , W.  $7\frac{1}{2}$ . P. 26.

Sig: 896

Signed by Whistler. On old Dutch paper.

¶ *Done from the Savoy Hotel.—J. P.*

- ✓ 101 CHARING CROSS RAILWAY BRIDGE. [120] The Surrey side of the bridge and the Lion Brewery are seen from an upper story of the Savoy Hotel. The bridge dark against the broad light river, up which many barges are floating; beyond is seen St. Thomas's Hospital, and Westminster Bridge. In the foreground the Embankment, with passing cabs.

H.  $5\frac{1}{8}$ , W.  $8\frac{3}{8}$ . P. 27.

Sig: 1896

¶ *Done from the Savoy.—J. P.*



- ✓ 102 LITTLE LONDON. [121] An elaborate drawing of the great curve of the river, seen from the top of the Savoy Hotel, looking eastwards. In the foreground below is seen the first arch of Waterloo Bridge, and the beginning of the second, with many vehicles on it; beyond, on the left, the Embankment, full of life, curves away into the distance, where Blackfriars Bridge is seen spanning the river; beyond this the long line of Cannon Street Station. To the left are the many buildings facing on the Embankment, and above them the dome of St. Paul's. In the immediate foreground the pinnacles of Examination Hall. A cloudy sky, and many barges on the river.

H.  $7\frac{3}{8}$ , W.  $5\frac{3}{8}$ . P. 30.

Sig: 1896

¶ *Done from the Savoy.—J. P.*

- ✓ 103 WATERLOO BRIDGE. [123] The first three arches of the bridge, seen from the same high point as the previous drawings. The broad road of the Embankment, full of cabs and carts, passing under the first arch, is continued beyond the bridge into the distance; in the immediate foreground, on the left, is the entrance and railings of the gardens, with little figures. Buses and cabs are crossing the bridge, and beyond is the river, with two groups of barges; and in the distance the wharves and chimneys of the Surrey side.

H.  $6\frac{5}{8}$ , W. 5. P. 26.

Sig: 1896

¶ *Done from the Savoy.—J. P.*

- ✓ 104 THE THAMES. [125] A lithotint of the river, from an upper room in the Savoy Hotel, with the group of buildings and shot tower of the Surrey side which connect Waterloo and Charing Cross Bridges. The latter bridge, with a train crossing and leaving a long line of white steam, is on the left, whilst the furthest arch of the former bridge is seen on the extreme right of the drawing. The position of the various objects in this beautiful drawing is reversed from nature. In the middle of the river are many barges, singly and in groups, floating upwards; the nearest to the front, on the right of the drawing, has a small sail spread; in the near part of the river a small rowing boat, with men in white. At the bottom of the drawing is the Embankment, with many figures

and vehicles seen through the lace-work of the branches of the trees, which rise from the Embankment Gardens. The sky is cloudy, but very delicate, and the surface of the river is full of exquisitely delicate reflections.

H.  $10\frac{1}{2}$ , W.  $7\frac{5}{8}$ . P. 12.

Sig: 1896

¶ *The most complete and elaborate design he ever made, but it was only perfected after endless work. It was done from the Savoy Hotel and, as Way explains, he worked on it both there and at the office for a long while before he got what he wanted.—J. P.*

- ✓ 105 ST. ANNE'S, SOHO. [126] A drawing made from the garden at the west end of the church. The tower rises a little to the left of the centre of the drawing, terminating in its extraordinary shaped clock, surmounted by the weathercock. In front of the building is a row of trees, through the delicately drawn branches of which it is seen. In front of these some low railings and a long seat, with five people sitting on it. A photo process reproduction of this print was published in the "Architectural Review," and being printed upon antique laid paper, in close imitation of the original copy, it deceives many people. All the proofs of the original were printed upon Dutch handmade paper, either old or new.

H.  $7\frac{1}{2}$ , W.  $5\frac{1}{8}$ . P. 23.

Sig: 1896

¶ *Another proof of Whistler's power and ability to draw anything he wanted to.—J. P.*

- ✓ 106 SKETCH OF MR. HENLEY. [127] A portrait of a gentleman seated, turned to the right, his right arm and hand resting on the back of the chair; his face is turned a little to the right; his hair is dark, and he wears a long, fair moustachio and short beard, dark coat and necktie; his left hand resting on his hip.

H.  $6\frac{1}{2}$ , W.  $5\frac{1}{4}$ . P. 6.

Sig: 1896

Signed by Whistler. On Japan paper. Very rare.

¶ *This portrait of Henley is interesting because, like the portrait of Mallarmé, it was drawn on some sort of rough paper, or the grained effect was made by some rough paper being placed behind it.—J. P.*

- ✓ 107 THE BUTCHER'S DOG. [128] The doorway to a block of buildings in Cleveland Street, with a woman holding a child in her arms standing in the opening, and in front of her a little child sitting on the step; to the right is a butcher's shop, with an arched window, shaded by a sun-blind which cuts off the upper part. The doorway is on the left, and inside a man is seen sitting, with another figure standing beside him; a sheep and a leg of beef are hanging behind the window, and the interior is in shadow. In front of the shop, to the right, a dog sits on the pavement. In the foreground the kerbstone, and, above the shop blind, two windows.

H.  $7\frac{1}{8}$ , W.  $5\frac{1}{4}$ . P. 21.

Sig: 1896

- ✓ 108 ST. GILES-IN-THE-FIELDS. [129] The church is seen from the garden on the south side. Nearly the whole length of the building is drawn, with four arched windows above, and the entrance to the crypt to the right. The spire rises from the roof, above the centre of the drawing, and is seen through the tangled branches of two large trees, which spring from the foreground on the left of the drawing. Another tree is seen in front of the building, to the right. Three small groups of women are seated against the wall of the church, and to the left. In the foreground is a low railing, making a beautiful serpentine line.

H.  $8\frac{1}{2}$ , W.  $5\frac{1}{2}$ . P. 8.

Sig: 1896

On old Dutch paper.

¶ *Done one dark dreary afternoon, when he came in to tell us that he had found his subject, and an hour or two after brought the drawing back, another proof that he could draw anything, and even please architects. J. P.*

- ✓ 109 STUDY: MAUDE SEATED. [131] The model in a dark dress. Sits low in a padded arm-chair, looking to the front, her legs raised over the arm of the chair, to the right, the train of the dress falling to the right foreground. Light background. A Lithotint. Drawing erased.

H.  $10\frac{1}{2}$ , W.  $7\frac{1}{4}$ . 10 trial prints.

Sig: 1878

¶ *Way added this and other early prints, as he found them, and not in chronological order.—J. P.*



- ✓ 110 THE FIREPLACE. [133] A vast old-fashioned fireplace in a house in Britany, with bottles and other objects on the shelf above, and an old man, wearing a wide-brimmed hat, sitting to the left. Drawing erased.

H. 7, W.  $6\frac{1}{4}$ . 12 proofs only.

1893

Very rare.

- ✓ 111 MOTHER AND CHILD. No. 4. [135] Like the preceding subject, this drawing, one of Whistler's experiments, failed, and only some 6 or 8 prints were taken. The same slightly draped model, her head bound with a fillet, sits more upright on the couch, facing to the same naked baby, lying on the cushions on her left. The butterfly is on the right on the couch. There is a very black shadow on the right of the model. Drawing erased.

H.  $5\frac{1}{4}$ . W.  $9\frac{1}{4}$ .

Sig: 1895

¶ *Another of his experiments in color, but Way failed in all of them, and Whistler, after his attempts in Paris, made no more color prints. This also was done two or three years earlier than the date Way gives.—J. P.*

- ✓ 112 COUNT ROBERT DE MONTESQUIOU. [137] An elaborately wrought drawing made from the celebrated picture of the Count, and intended for publication in the Gazette des Beaux-Arts. A tall slim figure in evening dress stands turned to the right, the head looking at the spectator, his right foot is thrust forward, and his right hand holds a cane, over his left arm is a fur cloak, falling to the ground; dark background, and tone all over the figure. Drawing erased.

H.  $9\frac{1}{8}$ , W.  $4\frac{1}{8}$ . P. 8.

Sig: 1895

¶ *Numbers 137, 138, 139 are extremely rare and bad versions of a very poor painting. Whistler probably worked on 137, but there is no trace of his work on 138 and 139, which I believe were done by Mrs. Whistler. Another proof is that he never copied his pictures.—J. P.*

- ✓ 113 COUNT ROBERT DE MONTESQUIOU, No. 2. [138] Another drawing of the same subject as the preceding. The tone is obtained by vigorous down strokes, giving a more forcible effect than No. 137 has. Printed in Paris.

H. 8, W.  $3\frac{3}{4}$ .

Sig: 1895

- ✓ 114 COUNT ROBERT DE MONTESQUIOU, No. 3. [139] In addition to the two previous drawings there is a somewhat rough outline sketch of the same subject. Printed in Paris. 1895

- ✓ 115 THE GARDEN PORCH. [140] In the middle of the drawing a large flower-bed, behind it on the right a large lattice-work porch, with two arched openings. Beneath are two ladies, and in the garden another stands facing them. Climbing plants are growing on the porch and on the walls above. There are windows to the left of the drawing and above the porch, and an openwork flower-stand in the foreground. Signed at the bottom. Drawing erased.

H.  $8\frac{3}{8}$ , W.  $6\frac{1}{4}$ . P. 8.

Sig: 1894

¶ *A study in the Garden of the Rue du Bac. This is of the same period as the other Paris Garden subjects, No. 60, etc.—J. P.*

- ✓ 116 UNFINISHED SKETCH OF LADY HADEN. [143] Drawn on an unusually large scale. A sketch of an elderly lady seated, her hands in her lap, wearing a large bonnet, with dark strings on either side of her head, and tied in a bow under her chin, her face is turned towards the spectator. The modelling of the face extremely delicate. Signed on the background to the left. Drawing erased.

H.  $11\frac{7}{8}$ , W.  $7\frac{3}{4}$ . P. 6.

Sig: 1895

- ✓ 116A SKETCH OF A BLACKSMITH. [145] Half length figure of a smith facing the right, lit by the light of the forge, which is not drawn; there are dark shadows to the left of the figure on the background; in the left-hand corner some lines much blacker in colour, probably the beginning of another sketch. Drawing erased.

H.  $4\frac{1}{4}$ , W.  $3\frac{3}{4}$ . P. 3.

1895

Signed by Whistler.

¶ *Probably made at Lyme Regis.—J. P.*

- ✓ 117 SKETCH, GRAND RUE, DIEPPE. [146] An experiment made upon a piece of coarse-grained transfer paper, not put on stone until 1904. A slight drawing made from a height of a place where several streets meet.

H. 3, W. 5.

On the same sheet a slight sketch of an interior, with suggestions of figures.

H.  $11\frac{1}{2}$ , W. 2.

1891

- ✓ 118 AFTERNOON TEA. [147] Two figures, a lady wearing hat and cape, with high collar, sits behind a small table, upon which is a tray with tea-things; further to the left another lady is sitting in an arm-chair, her hand to her head, which is turned towards her companion; slight background. Printed in Paris.

H.  $7\frac{1}{2}$ , W.  $5\frac{1}{2}$ .

Sig:

On Japan paper.

¶ *Portraits of Mrs. Philips, Whistler's mother-in-law, and Mrs. Whibley, done in the Rue du Bac.*—J. P.

- ✓ 119 LA DANSEUSE. A STUDY OF THE NUDE. [148] The model, being only draped with the thinnest of material fastened round her neck, standing fronting the spectator, her head thrown back towards her right arm, which is raised high, and extended to the full, holding the edge of the drapery, which falls in one way down past the butterfly on the background, and in the other crosses the upper part of her figure to her left hand. The lower part of the figure is nude. Printed in Paris.

H.  $6\frac{3}{8}$ , W.  $4\frac{7}{8}$ .

Sig:

- ✓ 120 THE SHOEMAKER. [151] The interior of a shop. A strongly-built man, wearing a cap with brim, his face turned to the right, his hands crossed, is seated to the left of his bench, upon which are shoes and tools. At the back, to his left, a woman stands leaning against a cabinet. Many other details suggested. Printed in Paris.

H.  $6\frac{1}{4}$ , W.  $8\frac{1}{4}$ .

Sig:

¶ *A very beautiful print made in Paris, in many ways far better than any of Way's work. There were a number of*



other similar drawings made in France which have disappeared and every once in a while one of them turns up.—J. P.

- ✓ 121 NUDE MODEL, STANDING. [154] A girl stands with head draped and bent to the left, looking down. Her arms are hanging down and her hands hold drapery behind her. Printed in Paris.

450  
H.  $7\frac{3}{8}$ , W.  $4\frac{1}{4}$ .

Sig:

On Japan paper.

- ✓ 122 DRAPED FIGURE, STANDING. [155] A thinly clad figure of a girl stands with head bent to the left looking towards the spectator. Her right arm close to her body, her left is akimbo, her feet bare and apart. Drapery, which covers the top of her head, falls over her back. This print is in two states. Mr. Bryan Lathrop possesses a copy printed in "Bistre," and Mr. Howard Mansfield has one in colors, blue, red, and yellow. Mr. Heinemann one in gray, flesh, red and green. Printed in Paris.

350  
H.  $8\frac{7}{8}$ , W.  $4\frac{1}{2}$ .

Sig:

¶ *Key block for a color subject.*—J. P.

- ✓ 123 DRAPED FIGURE, RECLINING. [156] A girl in a half recumbent position, on a draped couch, at the left end; her head, wearing a cap, is turned to the spectator, her right leg extended, the foot touching the floor, her left leg drawn towards her body, and there is a white jar with blue spots on the couch. Her right arm rests by her, and she holds an open fan in her hand. In colors, gray, green, pink, yellow, blue and purple. Printed in Paris.

3600  
H.  $6\frac{3}{4}$ , W. 10.

Sig:

An English authority says that only one other copy, in the possession of William Heinemann, exists.

¶ *The most beautiful color print of modern times. There is nothing finer in Japanese art and in technique it is a translation of the methods of the Japanese wood cutter and color printer into lithography. It is the most beautiful color print that has ever been made in lithography. The print is in the original frame designed by Whistler.*—J. P.

## DRYPOINT

- 124 PORTRAIT OF ELEANOR LEYLAND. [Wedmore, 109]  
This appears to be a trial proof between the III and IV states. The determining features being: The butterfly in outline, and a short diagonal line above the head first appears in this plate and in all following states. In state IV and all following, the butterfly is shaded.  
This particular state is not reproduced in Kennedy, and probably unknown to him.
- 

## BOOK

- 125 WHISTLER. The Lithographs of Whistler. Arranged according to the catalogue by Thomas R. Way, with additional subjects not before recorded. 166 reproductions in the size of the originals. 4to, in original cloth portfolio. New York, 1914 Limited to 400 copies.







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